
PRIJATELJI

ZA

FRIENDS

FOR

ORIS

PRIJATELJI ZA ORIS

FRIENDS FOR ORIS

Zagreb, 2020.

MARTHA THORNE

Dekanica Fakulteta arhitekture i dizajna IE, Madrid, Španjolska

Zašto?

Često imamo priliku posjetiti kolektivne izložbe arhitektonskih crteža, fotografija, tlocrta, skica i maketa. Izložba *Prijatelji za Oris* novo je, spontano okupljanje prijatelja i kolega koji su tijekom godina sudjelovali u događajima u organizaciji Orisa. Zašto je izložba u galeriji Oris Kuće arhitekture u Zagrebu tako posebna?

Izložba koju trenutno možemo pogledati organizirana je u trenutku kada se čitav svijet bori s pandemijom virusa Covid-19. Da, trenutno živimo u izvanrednim okolnostima. Nitko nije mogao predvidjeti na što će nalikovati naš život proteklih nekoliko mjeseci. Unatoč svemu, Oris je nastavio sa svojim uobičajenim aktivnostima organiziranja izložbi. Tim činom na nas ostavljaju dubok dojam. Kako smo sretni da se neke aktivnosti ipak mogu nastaviti, možda izmijenjene i u drugačijem obliku, ali održavaju se i tako nam omogućuju da cijenimo i veselimo se uobičajenim životnim radostima.

Ova je izložba i izraz velikodušnosti, solidarnosti i povezanosti. Organizatori su se brzo prilagodili novoj realnosti i pozvali arhitekthe iz raznih država diljem svijeta da pokažu svoje radove. Često pričamo o umreženosti, ali zapravo su odnosi – trajne veze koje negujemo – omogućili da se ova izložba održi.

Na izložbi možemo vidjeti odraz nekih intrinzičnih karakteristika arhitektonske profesije. Arhitekti, na primjer, često rade u vlastitim tvrtkama i prijavljuju se na natječajne koje dobivaju od klijenata – privatne i javne.

Arhitektura zna biti usamljeno zanimanje. Uredi mogu biti mali, čak fragmentirani i odvojeni jedni od drugih. U zahtjevnom radnom ritmu prijava na natječajne nije lako odvojiti vrijeme za aktivnosti poput istraživanja. Teško je pronaći druge sadržaje. Izložbe stoga služe tomu da se usporede ideje te, na izrazito vizualan način, potiču kolizije i povezivanja koje profesiju čine živom i osiguravaju joj napredak.

Kultura rada u arhitektonskom studiju promiče se na fakultetima i u profesiji se potiče suradnja. Timovi ljudi rade zajedno u uvjerenju da će doprinos nekolicine učiniti rezultat boljim od onoga koji bi mogao postići pojedinac. Proces analiziranja, kritiziranja, razrađivanja i unaprjeđivanja prijedloga sastavni je dio projektantskog procesa diljem svijeta. Učiti se može iz raznih izvora, uključujući ideje drugih, pokušaje i pogreške, rasprave, eksperimente... Na izložbama arhitekti pokazuju svoj rad, uspoređuju se sa svojim kolegama i uče jedni od drugih.

Na kraju, u trenutku kada se svijet bori sa sadašnjim i budućim posljedicama pandemije, zašto je toliko važna arhitektonska izložba? Vjerujem da je izložba i poziv profesiji da zauzme novu i širu ulogu u društvu. Svatko je od nas iz prve ruke mogao vidjeti kako je naš fizički prostor izravno povezan s našim zdravljem i dobrobiti. Arhitekti to, naravno, znaju, ali nisu to uvijek znali izraziti ili u skladu s time djelovati. Izložba je primjer energije, ideja, solidarnosti i optimizma. Budućnost neće biti ista kao što je bila prošlost, ali može biti pozitivna, u nekim stvarima čak i bolja ako arhitekti na nju budu mogli utjecati.

MARTHA THORNE

Dean, IE School of Architecture and Design, Madrid, Spain

Why?

We have often seen collective exhibitions of architects' drawings photos, plans, sketches, and models. The current exhibition is a fresh, spontaneous gathering of friends and colleagues who have participated in the Oris events over the years. Why is an exhibition at the Oris Gallery in Zagreb so special?

The exhibition that we see today is organized when all the world is grappling with Covid-19. Yes, our current situation is unique. No one could have predicted what life would be like in these past months. Yet Oris continues with its normal activity of creating an exhibition. Therefore, they are telling us something very profound. How lucky we are that some things can continue, perhaps in different formats or with certain modifications, but activities continue and allow us to appreciate and rejoice at the normal pleasures of life.

This exhibition is also an expression of generosity, solidarity, and connection across the miles. The organizers were able to quickly adapt to a new reality and to call upon architects from many countries to share their work. We often talk about networks, but relationships — those ongoing connections that we nurture — are what have made this exhibition possible.

Within the exhibition, we can see some intrinsic characteristics of architecture being reflected. For example, architects often work in their own firms responding to commissions received from clients, both private and public. It is sometimes a solitary profession. Offices may be small, and can even be considered fragmented and separated from one another. En-

deavors such as research are not easy to undertake when commissions are competing for one's time. Tangential activities are difficult to fund. Therefore, exhibitions serve the purpose of bringing together ideas, and in a highly visual way, facilitating collisions and connections that keep the profession alive and moving forward.

Studio culture is fostered in schools of architecture and the profession is known as one of collaboration. Teams of people work together in the belief that the contributions of several will make the outcome better than that of just one person. The process of analyzing, criticizing, refining, and improving proposals is part and parcel of the design process all across the globe. Learning comes from all sources, including others' ideas, trials and errors, discussions, experimentation... Through exhibitions, architects show their work, measure themselves against their colleagues, and learn from each other.

And finally, with the world struggling with the present and future due to the pandemic, why is an architecture exhibition so important? I believe that the exhibition is also a call for the profession to take up a new and expanded role. Each and every person has seen first-hand how our physical space is directly related to our health and well-being. Of course, architects have known this but were not always able to express this or act upon this. The exhibition is a sample of energy, ideas, solidarity, and optimism. The future will not be the same as the past, but it can be positive and in some ways may even be better if architects can have an impact.

VERA GRIMMER

Urednica časopisa Oris

Prijatelji za Oris – izraz zajedništva

Može li se uopće jedan arhitektonski časopis povezati s fenomenom prijateljstva? Redakcije odabiru za njih zanimljive ili značajne projekte, brinu oko popratnih tekstova čiji su autori najčešće sami urednici. Neovisni grafički dizajneri oblikuju revije suočene s digitalnom konkurencijom. Redakcije, jasno, nastoje svoj proizvod učiniti što atraktivnijim za potencijalne čitatelje, ali i steći ugled i utjecaj. No je li to dovoljno? Postoji li potreba za osobnim kontaktom, čak prijateljstvom između uredništva i autora projekata?

U najmanju ruku, potrebna je empatija u razumijevanju autora i uživanje u prikazane projekte. Iza dobrih namjera trebalo bi stajati barem poštovanje prema često napornom procesu projektiranja i izvedbe. Ove, možda previše idealno zamišljene principe, redakcija našeg časopisa nastoji primjenjivati. Pritom je samokritičnost bolji saveznik od samouvjerenosti. Posve je realno da ponekad nedostaje koncentracije ili nije moguće razviti sklonost prema određenom projektu pa može doći i do nesporazuma. Ipak se nadamo da u većini slučajeva postizemo dosta dobre rezultate, što se pokazuje u povjerenju koje nam daju naši autori. Takvo povjerenje osnažuju osobni susreti prigodom intervju, zapravo dijaloga, koji otkrivaju pojedine osobnosti, njihove kreativne procese, određene stavove i reference. Isto tako, informativno je, ali i lijepo, upoznati arhitekta u njihovu ambijentu — Tuñóna i Mansillu u atelijeru prepunom konceptualnih modela ili nadasve respektiranog Rafaela Monea u njegovoj privatnoj biblioteci, razgovarajući ugodno, ali i koncentrirano uz kavu iz finskih šalica. Vrlo često dobivamo materijale najnovijih radova naših prijatelja arhitekata, što pokazuje uzajaman i dobar odnos časopisa i arhitekata. Uspostavljeno povjerenje i međusobno poštovanje baza je svakog prijateljstva pa se u tom smislu može govoriti o prijateljstvu između časopisa, u ovom slučaju Orisa, i arhitekata te recipijenata.

Bez taštine, ali sa zadovoljstvom, tim Orisa može biti svjestan potpore nevjerojatno širokog kruga *simpatizera*, koji obuhvaća područje od Tokyja do čileanskih visoravni. Ta se simpatija ne temelji samo na sa-

držaju i oblikovanju časopisa već na čitavu nizu djelatnosti kao što su prije svega tradicionalni festival arhitekture Dani Orisa i mnogobrojne i različite aktivnosti galerije Oris Kuće arhitekture. U prvom planu nalazi se ipak posredovanje arhitektonskih dosega u obliku realizacija izložbi.

Prisjetimo se nekih osobito dojmljivih prezentacija. Ponekad nije bilo moguće odrediti radi li se o umjetničkoj ili arhitektonskoj izložbi, kao što je bio slučaj s izloženim modelima projekata Smiljana Radića. Apstraktni, virtuozno izvedeni modeli na odgovarajući su način izrazili specifičnu Radićevu poetiku. Posve drugačije, ali isto tako majstorske modele pokazao je Wolfgang Tschapeller — kostur i muskulatura njegove arhitekture oblikovali su vrlo uspješnu izložbu. Istodobno zamagljene i briljantne fotografije Spomen-parka Dotrščina, majstora fotografa Josipa Klarice, omogućile su prigodom otvaranja izložbe karizmatski trenutak zajedništva.

Upravo mogućnosti stvaranja zajedništva i susreta osobite su vrijednosti Oris Kuće arhitekture. Intenziviranje kontakata, ležerni oblici druženja između članova arhitektonske zajednice, postali su poželjni oblik društvenog života. Od početka ožujka ove godine, silom prilika sve su se aktivnosti ugasile. Pandemija i još k tome razorni potres, koji je devastirao nama drago lice Zagreba, temeljito su promijenili naše individualne živote, ali i život čitavog društva. Nemogućnost osobnih kontakata pogubna je upravo na području kulture, koja je i u normalnim okolnostima na rubu pozornosti. Posljedice *doba korone* za društvo, demokraciju, svaku pojedinu egzistenciju, već su sada nesagledive. Osim strpljenja i samodiscipline, tu pomažu samo optimistične inicijative koje ukazuju na neko bolje vrijeme nakon katastrofa epidemije i potresa. Takvu životnu, simboličnu gestu, ali i znak uzajamnosti časopisa i autora arhitekata predstavlja izložba *Prijatelji za Oris*. Nužno heterogeni skup individualnih iskaza predstavlja istodobno retrospektivu i korak u budućnost. Trebao bi to biti znak ohrabrenja i postojanosti, utjeha i poticaj.

VERA GRIMMER

Editor of Oris magazine

Friends for Oris — a gesture of friendship

Can an architectural magazine be connected with the phenomenon of friendship? Editorial boards select projects they consider interesting or significant and handle the accompanying texts, often editing them themselves. Independent graphic designers shape the magazines while facing digital competition. Editorial boards try to make their products attractive for potential readers but also establish their reputation and gain influence. Is this enough? Is there a need for a personal contact, even friendship between editors and project designers?

It takes empathy to understand the author and involvement in the presented projects, at the very least. Good intentions should be followed by respect shown to the often-exhausting process of design and realization. Editorial board of our magazine does its best to apply these, maybe too idealistic, principles. Self-criticism is often a better ally than self-confidence. It is completely realistic that sometimes a lack of concentration happens or affinity for a project is not developed so misunderstandings occur. We still hope that we mostly achieve good results, which is displayed in the trust often given to us by our authors. It is also strengthened by personal meetings during interviews or dialogues, which reveal specific personalities, their creative processes, attitudes and references. It is also informative and nice to meet the architects in their environment — Tuñón and Mansilla in their atelier full of conceptual models or greatly admired Rafael Moneo in his private library and have a pleasant but focused conversation sipping coffee from Arabia coffee cups. Very often we get the materials showing the latest works of our friends architects, which confirms a good and two-way relationship developed between our magazine and architects. The established trust and mutual respect is the basis of each friendship and we can, therefore, speak of friendship between the magazine, Oris in this case, and architects and recipients.

Without being vain, but content, Oris team can acknowledge the support of the amazingly wide circle of *sympathisers*, from Tokyo to the Plateaus of Chile. This sympathy is not only based on the content and design of Oris magazine but a series of other activities, most recognised being the tradi-

tional Days of Oris festival of architecture and many diverse activities of the Oris House of Architecture, which predominantly present architectural successes in exhibitions.

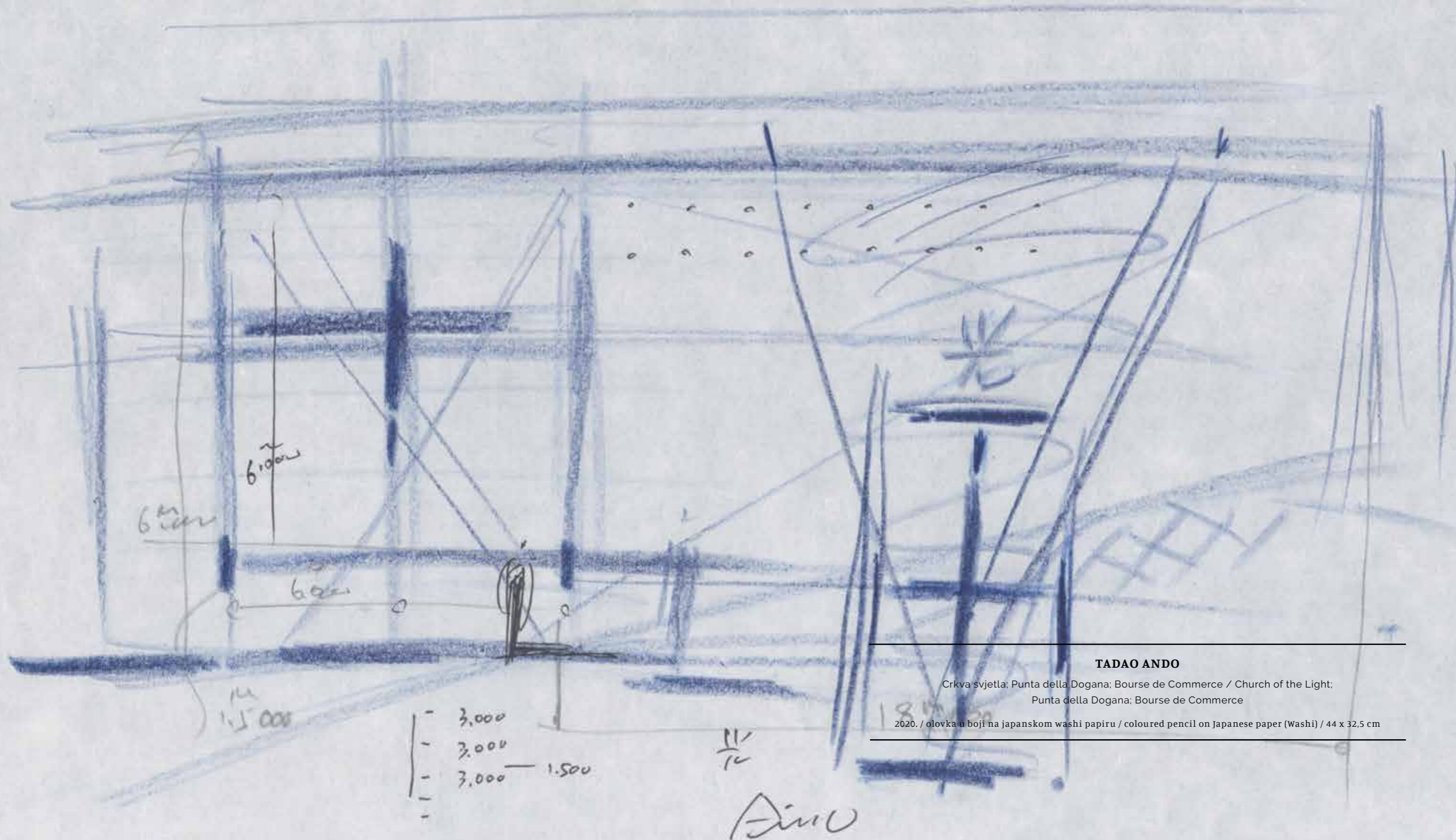
Let us mention just a couple of impressive presentations. It was sometimes not possible to determine whether it was an art or architectural exhibition, like in the case of the exhibition of models of projects by Smiljan Radić. Abstract and masterfully done models expressed specific Radić's poetics in the best possible way. Completely different, but also extremely skilfully done models were exhibited by Wolfgang Tschapeller — the skeleton and muscles of his architecture shaped a very successful exhibition. Misty and brilliant photographs of Dotrščina Memorial Park by master of photography Josip Klarica resulted with a charismatic moment of togetherness on the occasion of the exhibition opening.

It is the possibility of encouraging togetherness and encounters which make the specific qualities of the Oris House of Architecture. Intense contacts, relaxed gatherings of the members of the architectural community have become a desirable form of social life. Since March this year, all the activities have been shut down. The pandemic and the severe earthquake that hit Zagreb and damaged its features so dear to us all, have fundamentally changed our lives, as well as the life of the whole community.

The impossibility of maintaining personal contacts is especially harmful for cultural activities, which do not get enough attention even in normal circumstances. The consequences of the corona period on the society, democracy, each individual life, are already far-reaching and severe. Besides patience and self-discipline, only optimistic initiatives can help, which point to a better future after the catastrophic pandemic and earthquake. Such a lively and symbolic gesture, as well as the sign of the mutual respect between the magazine and architects is the *Friends for Oris* exhibition. A heterogenous collection of individual expressions represents a retrospective and a step into the future. It should be a sign of support and resilience, comfort and encouragement.

PRIJATELJI ZA ORIS
FRIENDS FOR ORIS

katalog / catalogue



TADAO ANDO

Crkva svjetla; Punta della Dogana; Bourse de Commerce / Church of the Light;
Punta della Dogana; Bourse de Commerce

2020. / olovka u boji na japanskom washi papiru / coloured pencil on Japanese paper (Washi) / 44 x 32,5 cm

- 3.000
- 3.000
- 3.000 — 1.500
-
-

11/14

Ando



ARTEC ARCHITEKTEN

Neues Bauhaus - Museum Weimar

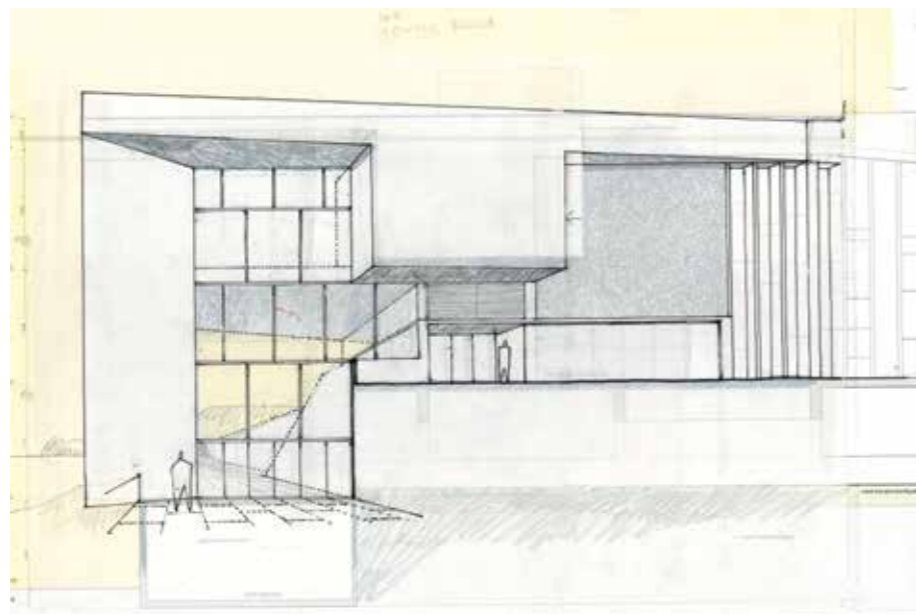
2012. / maketa od lipova drva / lime wood model / 29 x 30 x 3,5 cm



BERNARDO BADER

Sportski centar Alpine, Schruns / Alpine Sport Centre, Schruns

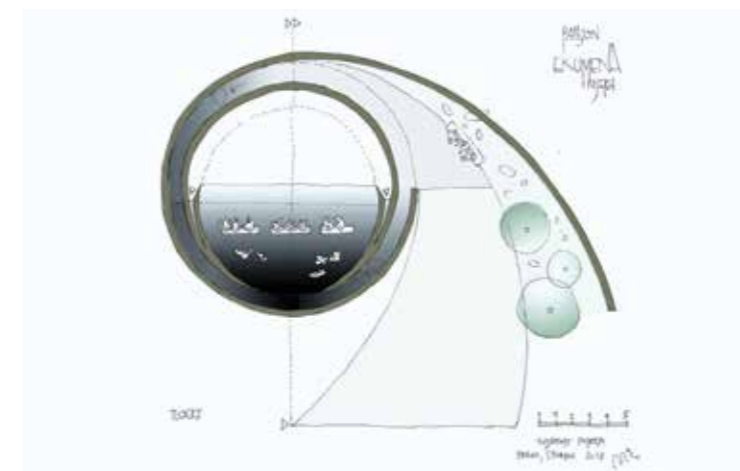
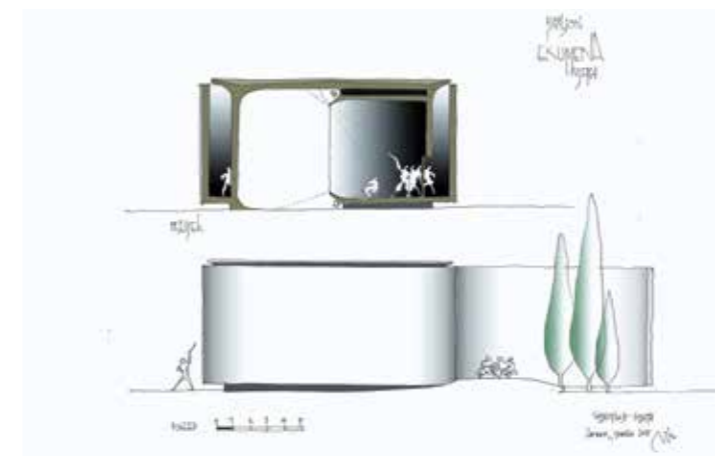
2015. – 2018. / fotografija, nacrt / photograph, sketch / 98 x 68 cm



BARCLAY & CROUSSE

Mjesto sjećanja, radni crtež istočne fasade; Edificio E - University of Piura - Study of the Ramps -
dio / Place of Remembrance, working drawing of East façade; Edificio E - University of Piura -
Study of the Ramps - Section

2011.; 2015. / tuš i olovka / ink and pencil / 47 x 31,5 cm; 118 x 27,5 cm



NIKOLA BAŠIĆ

Skulpturalni paviljon Contemplvm / Contemplvm sculptural pavilion

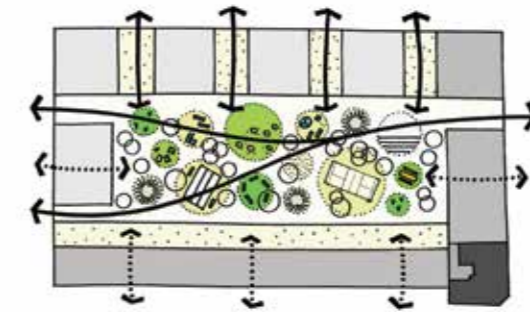
2020. / kombinacija ručne i digitalne tehnike / manual and digital technique / A4



BORIS BERČ

HRBA na Korkyra Baroque Festivalu / HRBA on Korkyra Baroque Festival

2019. / DNG, fine art print / DNG, fine art print / 60 x 40 cm



LUCA ANTWERP
2014 - 2020

BEVK PEROVIĆ ARHITEKTI

Luca Antwerp

2014. — 2020. / kombinirana tehnika (render, skica) / combined technique (render, sketch) / A3

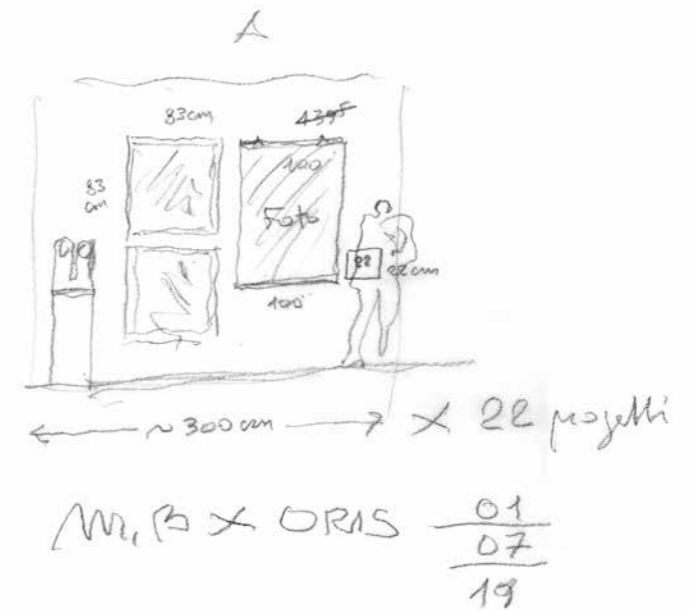


Bench, Lovers with a different view, Blue lake, Imotski

ANTE NIKŠA BILIĆ

Klupa, *Lovers with a different view*, Modro jezero, Imotski / Bench, Lovers with a different view,
Blue Lake, Imotski

2020. / željezni model / iron model / 50 x 50 cm



MARIO BOTTA

Mojim prijateljima u Orisu / To my friends at Oris

2019. / olovka na paus papiru / pencil on tracing paper / 35 x 33 cm



GOTTFRIED BÖHM

Vertical City - Vision for the Future

2012. / olovke u boji / coloured pencils / 58 x 109 cm



PETER BÖHM

Philharmonie Essen

1998. / olovke u boji / coloured pencils / 40 x 90 cm



6 Gärten / Zahse



SAŠA BRADIĆ

Stambeno naselje Muehlbach Ost, St. Pölten / Muehlbach Ost Housing Block, St. Pölten

2017. – 2022. / kombinirana tehnika (render, skica) / combined technique (render, sketch) / 68 x 98 cm



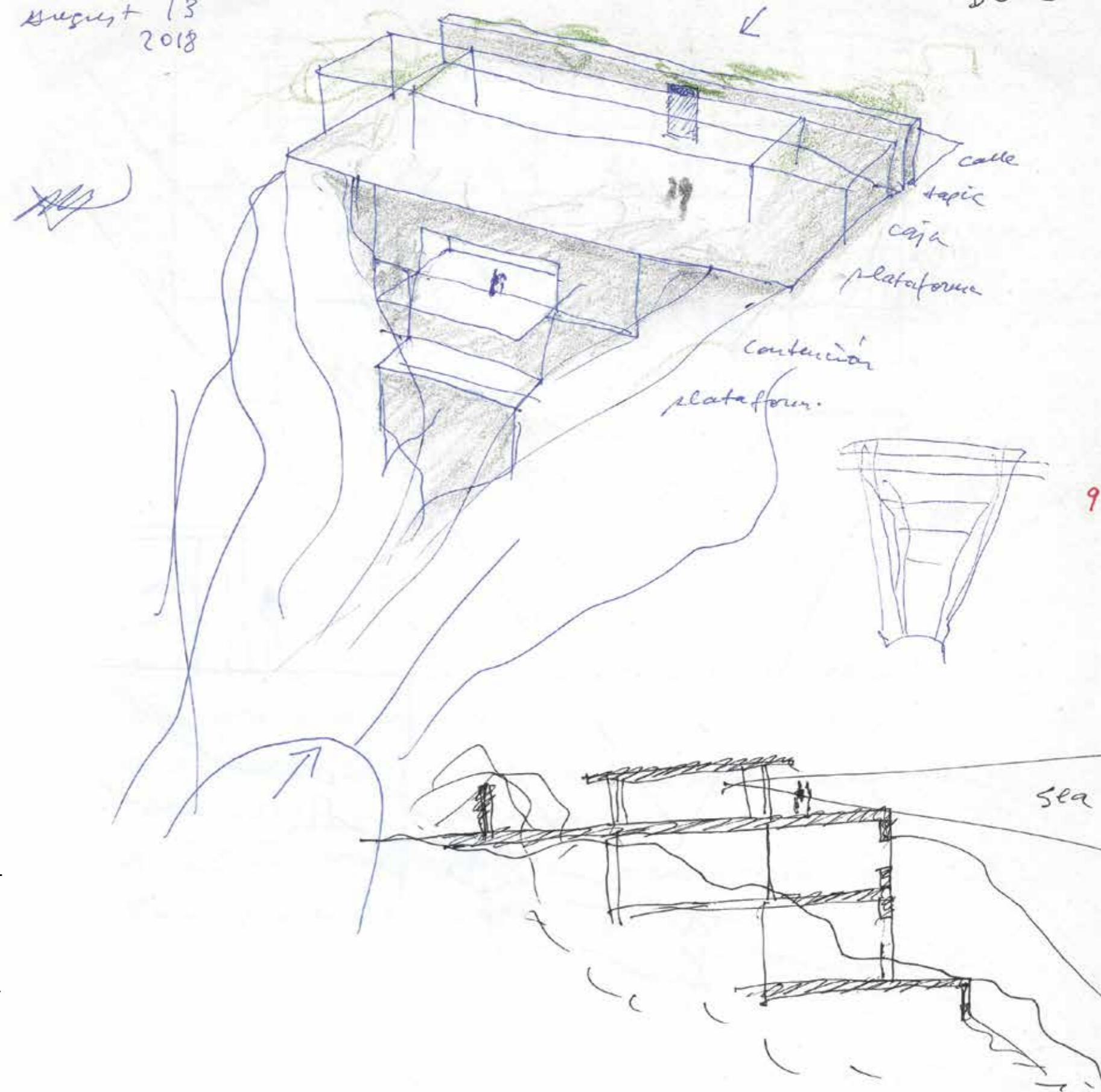
ALEXANDER BRODSKY

Underground path, Moscow, old Russian song *Roads* / Podzemna staza, Moskva, stara
ruska pjesma *Putevi*

1992. / video / 15 min 13 s

August 13
2018

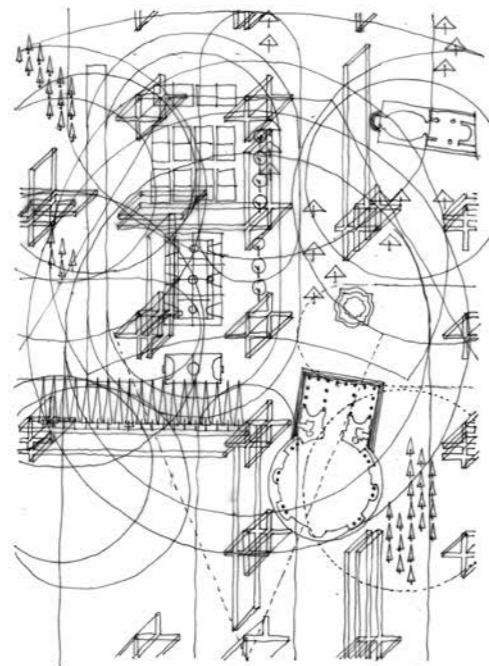
DOUG



ALBERTO CAMPO BAE

Kuća Doug, Sitges, Barcelona, Španjolska / Doug H

2018. – 2020. / olovke u boji (Pilot 0,4 plava i Pilot 0,4 crna)
coloured pencils / 20 x 20 cm



KREŠIMIR DAMJANOVIĆ

Iteracije kvadrata; Natječaj Shinkenchiku za stambenu arhitekturu / Iterations of a Square;
Shinkenchiku Residential Design Competition

2020.; 2018. / grafit na akvarel papiru; crni flomaster na skicen papiru / graphite pencil on watercolour
paper; black fineliner on sketch paper / 30 x 40 cm



ENOTA ARCHITECTS

Termalija Family Wellness

2016. – 2018. / digitalni ispis / digital print / 50 x 70 cm



DAMIR FABIJANIĆ

Crkva Sv. Marka (Meštrović), Zagreb /
St. Mark's Church (Meštrović), Zagreb

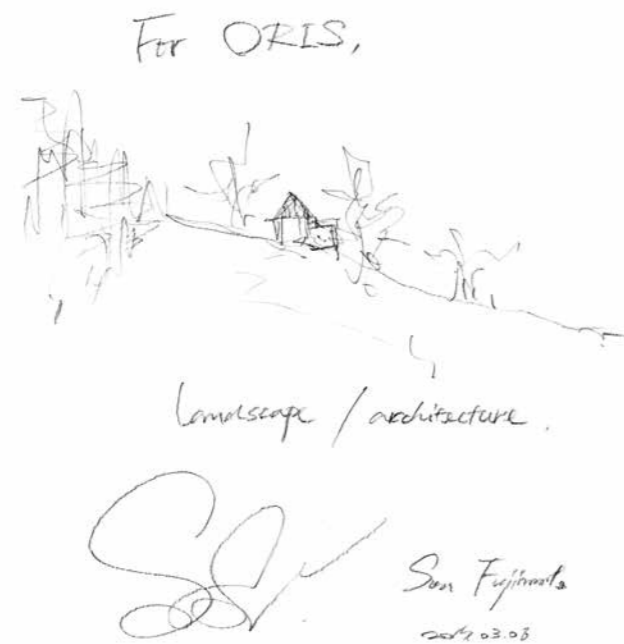
1995. / fotografija u boji (C-print) / colour photograph (C-print) /
100 x 100 cm



NENAD FABIJANIĆ

vaNIŠTA

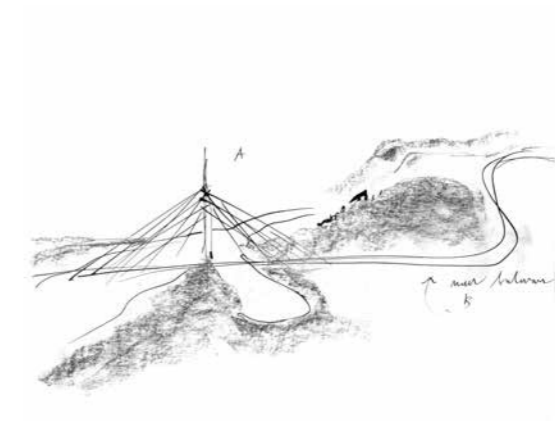
2020. / Vodoravna linija oprostorena 3D izvedbom u pocinčanom limu savijenom preklopima po vertikali /
Horizontal line presented in 3D in galvanized vertically folded sheet metal / 21 x 29,7 cm



SOU FUJIMOTO

Zagorje

2018. / olovka / pencil / A4



PETER GABRIJELČIČ

Natječajno rješenje za novi most preko Save u Beogradu / Competition project for the new bridge
over the Sava River in Belgrade

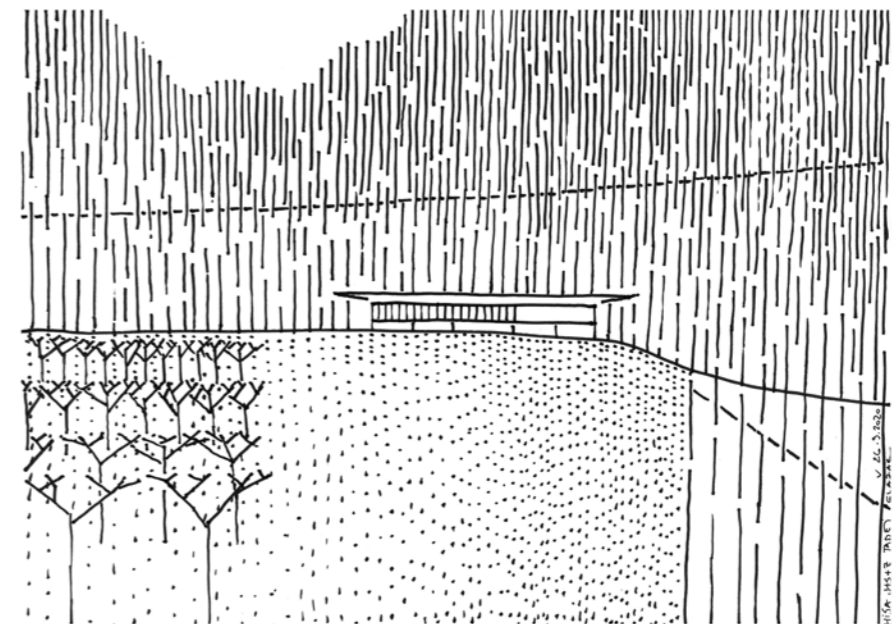
2019. / tuš, pero, kreda, mehanička olovka / ink, quill pen, mechanical pencil / A3, A4



SANJA GALIĆ GROZDANIĆ I IGOR GROZDANIĆ

Upravna zgrada, Kakanj Cement / Administration building, Kakanj Cement

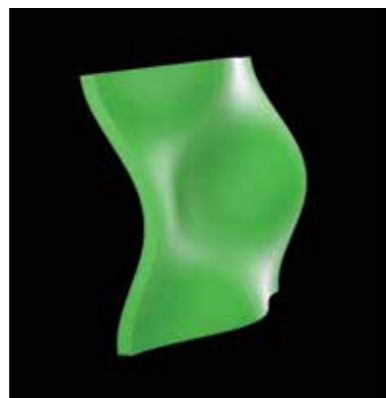
2012.; 2017. / flomaster; fotografija u boji / fineliner; colour photograph / 33 x 33 cm; 30 x 40 cm



TADEJ GLAŽAR

Kuća J+S+Z, Borovnica, Slovenija / House J+S+Z, Borovnica, Slovenia

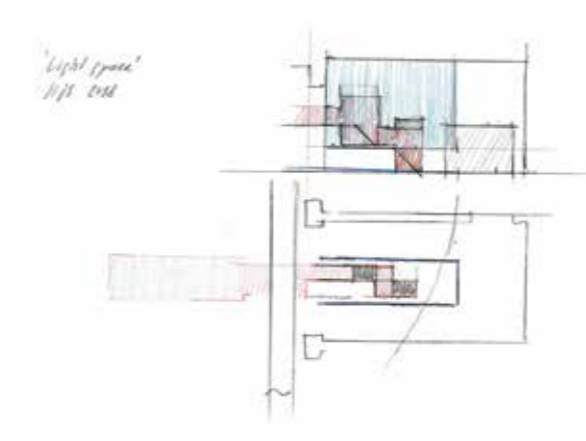
2020. / flomaster / fineliner / A4



DAVOR GRÜNWALD

Sculptura

1990. / modul od fiberglasa / fiberglass module / 61 x 61 x 12 cm



HENKE SCHREIECK ARCHITECTEN

Poezija izgradnje: Proзраčan prostor / Poetry of Construction, Light Space

2018. / maketa; olovka, voštane boje / model; pencil, crayons / 30,7 x 32 x 8,7 cm (maketa / model);
33,5 x 25 cm (skica / sketch)



ANNA HERINGER

x 7 billion

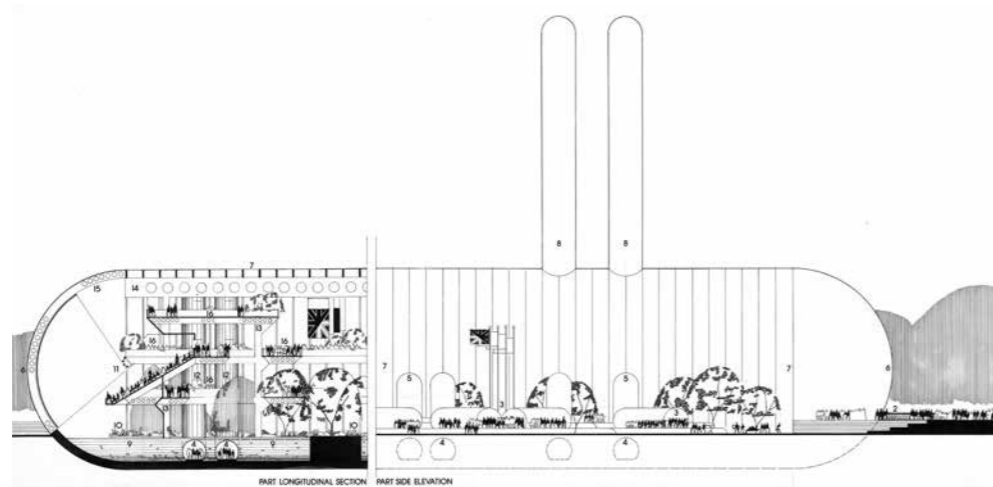
2019. / vez na komadu stare tkanine od korištenog sarija / embroidery on a piece of an old blanket
made out of used saris / 0,1 x 45 x 38 cm



IVANIŠIN. KABASHI. ARHITEKTI

Momenti savijanja / Bending Moments

2010. / srebro / silver / 18,7 cm



LINDSAY JOHNSTON

Natječajni rad Crystal Palace za park Battersea u Londonu, Prijedlozi za revitalizaciju parka Battersea /
Competition Entry, Crystal Palace for Battersea Park, London
Proposals for the revitalisation of Battersea Park

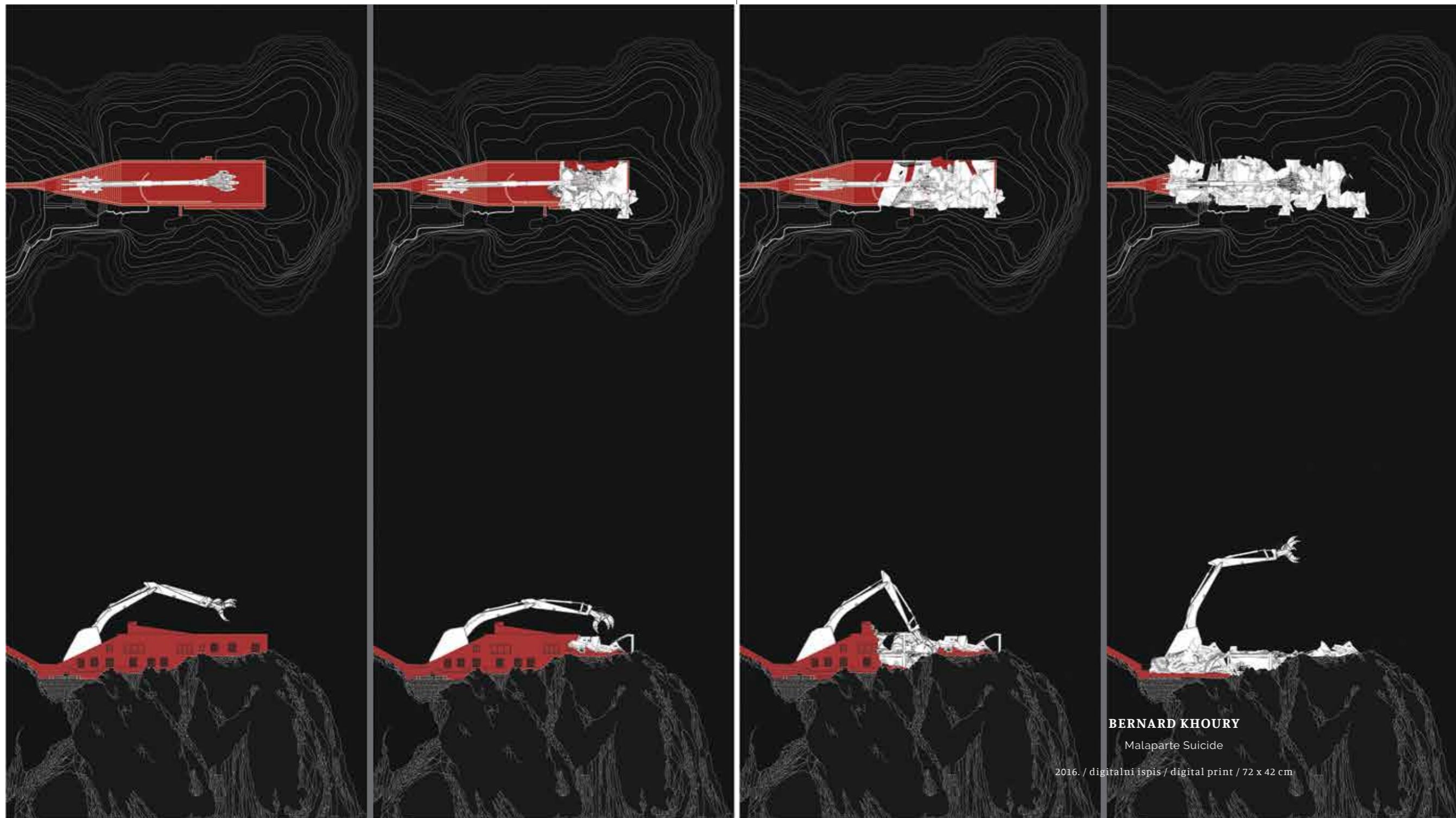
1979. / tuš na paus papiru / ink on tracing paper / 86 x 37 cm



DAMIL KALOGJERA

Pag

2006. / fotografija / photograph / 176 x 76 cm



BERNARD KHOURY

Malaparte Suicide

2016. / digitalni ispis / digital print / 72 x 42 cm



MATHIAS KLOTZ

Dominó

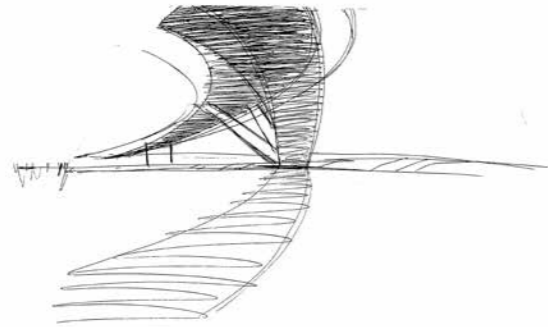
2009. / drvena maketa / wood model / 65 x 25 x 15 cm



JURIJ KOBE

Kolovoz / August

2003. / gvaš / gouache / 33 x 49 cm



JANEZ KOŽELJ

Mezoporat na otoku Biševo; Most preko Krke / Mezoporat on the Island of Biševo; Bridge over the Krka River

1997.; 1998. / kemijska olovka; olovka / pen; pencil / 18 x 12; 28 x 19; 22 x 13 cm



TIHOMIL KREITMAYER

Gda Helga čita na cesti / Madam Helga reads on the road

2010. / gvaš / gouache / 86 x 66 cm



KENGO KUMA

The Exchange, Sydney, Australija / The Exchange, Sydney, Australia

2019. / olovka / pencil / A3



IVA LETILOVIĆ I IGOR PEDIŠIĆ

4 kuće za 4 brata, Zadar / 4 Houses for 4 Brothers, Zadar

2015. - 2019. / maketa (izradio Matija Babić); akril na papiru / model (done by Matija Babić);
acrylic on paper / 130 x 30 cm (maketa); 60 x 50 cm (crtež) / 130 x 30 cm (model);

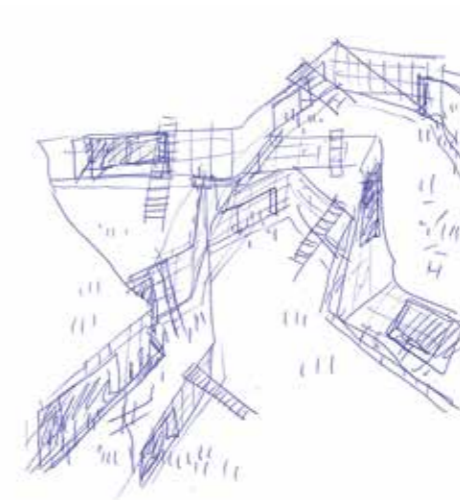
60 x 50 cm (drawing)



TARALD LUNDEVALL / SNØHETTA

Arhitektura optimizma, iz knjige o lokalnoj arhitekturi / Architecture of optimism, from
the book on local architecture

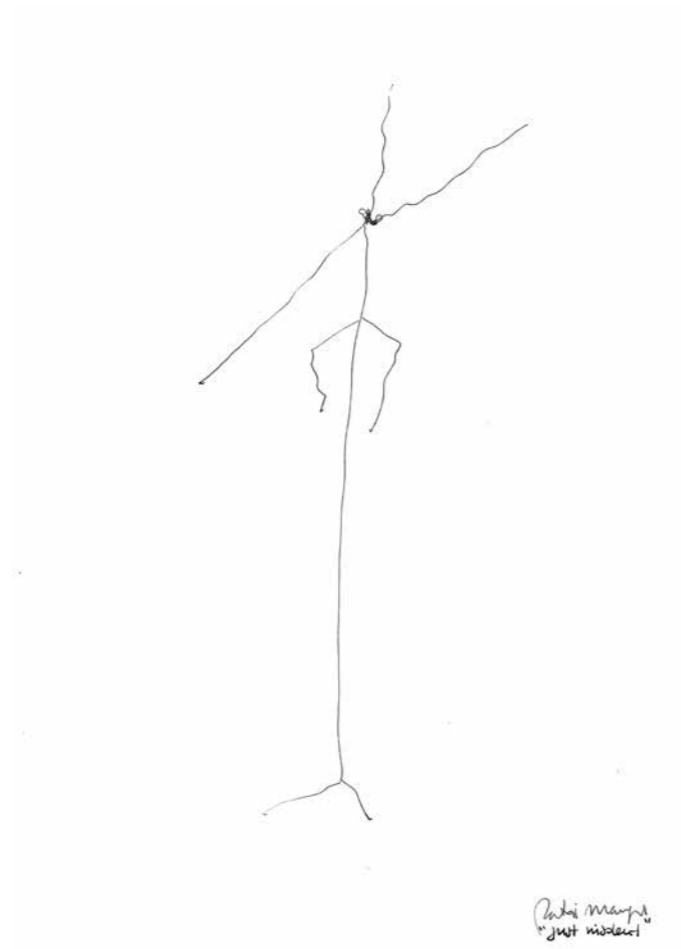
2019. / fotografije / photographs / A4



WINY MAAS

Terase centra za učenje Yilan; 315 000 novih domova za Nizozemsku; Sjedište ANWB
u Hagu / Yilan learning centers terraces; 315,000 new houses for The Netherlands;
ANWB headquarters The Hague

2020. / plava kemijska na papiru 80 g/m2; crna kemijska na papiru 90 g/m2 / blue ballpoint
on 80 g/m2 paper; black ballpoint on 90 g/m2 paper / 21 x 29,7 cm



FRANCISCO MANGADO

Čudovišta / Monsters

2020. / fineliners, mechanical pencil / flomasteri, mehanička olovka / A4

...ZAGREB EARTHQUAKE



MA, 23.3.2020.



DAVOR MATEKOVIĆ

...Zagreb earthquake

2020. / flomaster / fineliner / A4



PETAR MIŠKOVIĆ

Aluartforum, Zagreb

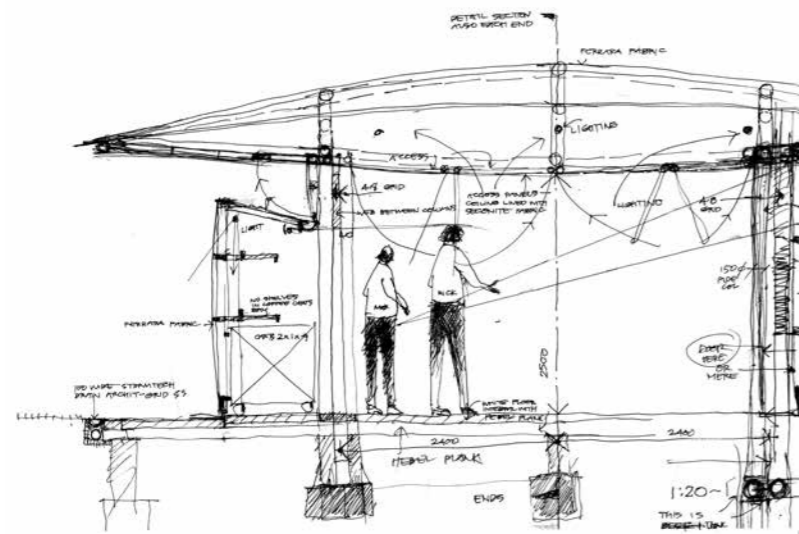
2014. / maketa (izradio: Nikola Brlek) / model (done by Nikola Brlek) / 27 x 19 x 29 cm



RAFAEL MONEO

Sjeverozapadna uglovnica Sveučilišta Columbia / Columbia University Northwest Corner Building

2020. / tuš / ink sketch / 21 x 29,7 cm



GLENN MURCUTT

Paviljon M, Vrtovi kraljice Viktorije, Melbourne, Victoria, Australija / M Pavilion, Queen Victoria Gardens, Melbourne, Victoria, Australia

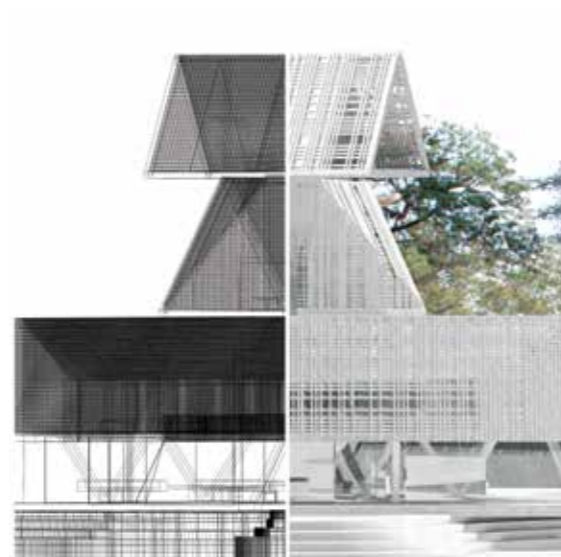
2019. / tuš i olovka na papiru / ink and pencil on paper / A3



HRVOJE NJIRIĆ I ISKRA FILIPOVIĆ

Rekonstrukcija i dogradnja kuće u Petrovoj ulici 140 / Reconstruction and extension of the house at 140 Petrova Street

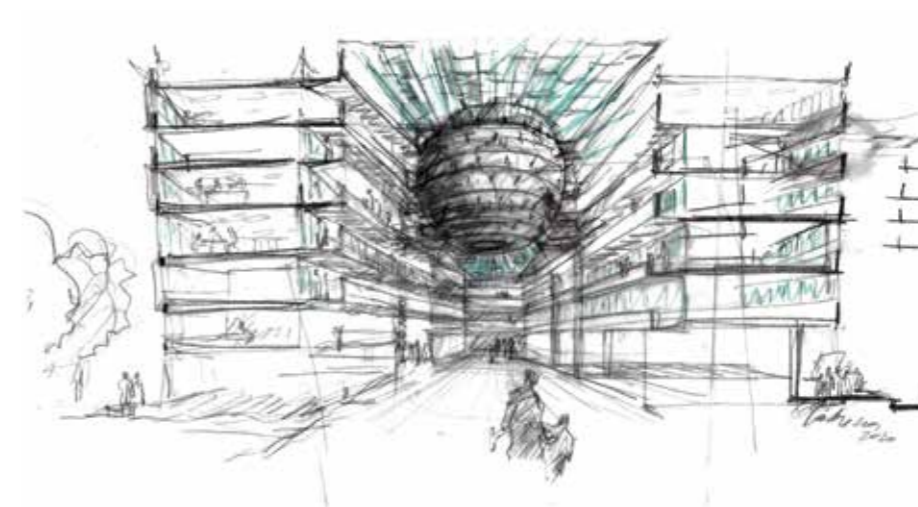
2019. / video / 1 min 16 s



OFIS ARCHITECTS

ARVO PÄRT SEQUENCES

2019. / print u boji / colour print / 80 x 80 cm



BORIS PODRECCA

Coronarium

2020. / olovka, bojice / pencils, coloured pencil / 49,5 x 29,5 cm



NIKOLA POLAK

Kuća M, Glina / House M, Glina

1980. / tuš, drvene bojice na paus papiru / ink, coloured pencils on tracing paper / A3

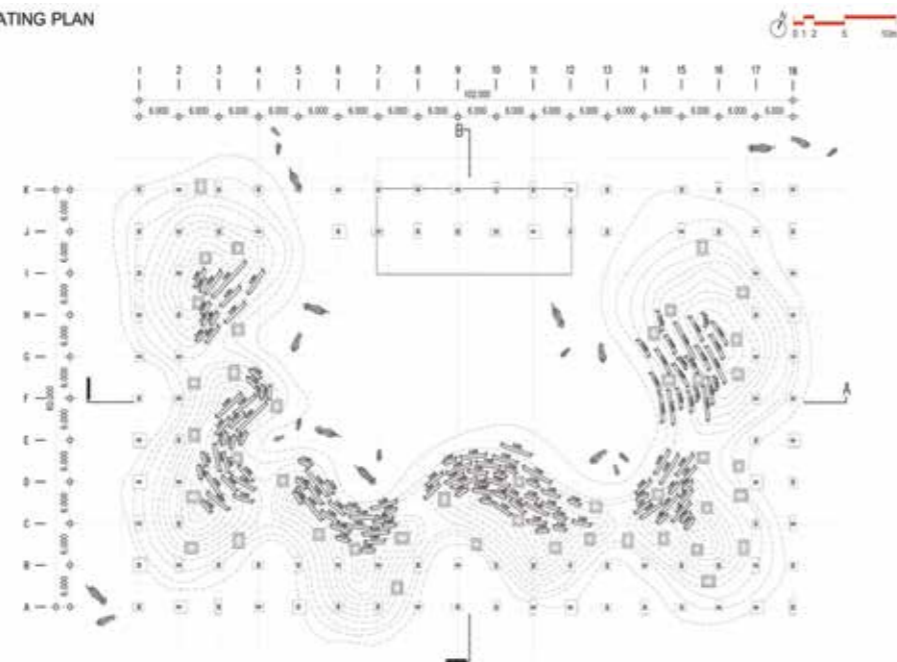


IVAN POSAVEC

Josip Vaništa

2011. / fotografija u boji / colour photograph / 27 x 18 cm

SEATING PLAN



BOONSERM PREMTHADA

Svijet slonova, provincija Surin, Tajland / Elephant cultural courtyard, Surin province, Thailand

2015. — 2020. / zemlja, kamen basalt i drvo / soil, basalt stone and wood / 70 x 110 x 12,6 m



SMILJAN RADIĆ

Kuća *Prisma* / Prism House

2020. / voštane boje / wax crayons / 9 x 14 cm



RADIONICA ARHITEKTURE

Obnova Vodotornja u Vukovaru / Vukovar Water Tower Restoration

2017. – 2020. / 3D + fotografija (plakat) / 3D + photograph (poster) / 120 x 51 cm



RCR ARQUITECTES

Restoran Enigma, Barcelona / Enigma Restaurant, Barcelona

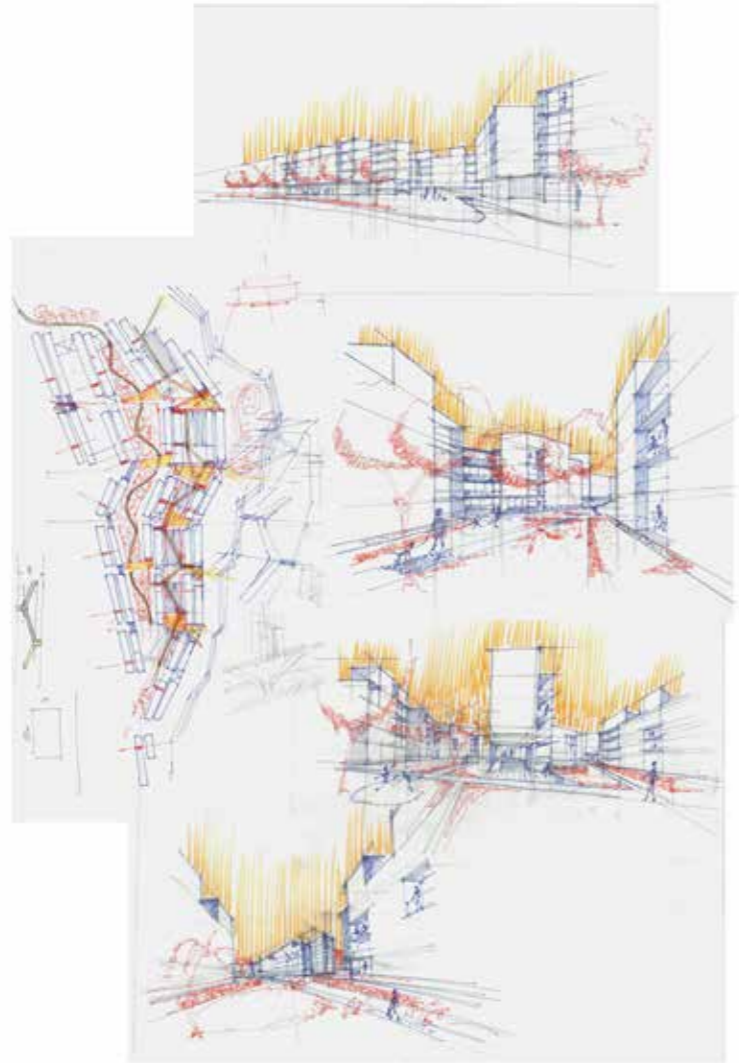
2015. / olovka i tuš u boji / pencil and coloured ink / 84 x 178 cm



SADAR+VUGA

Muzej Neuhaus Liaunig / Neuhaus Liaunig Museum

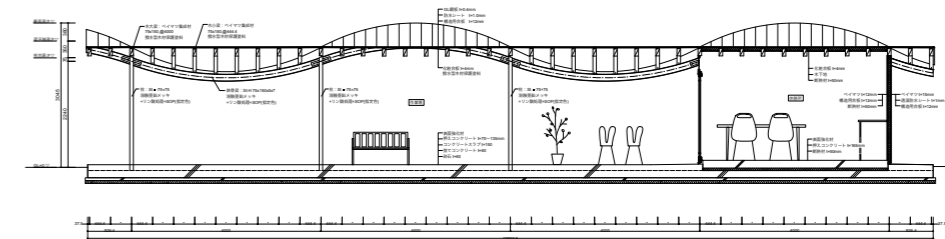
2004. / maketa presjeka, M 1: 100 / section model, M 1: 100 / 81 x 51 x 22 cm



STUDIO ABIRO

Natječajni prijedlog za stambeno naselje Brdo 2 / Brdo 2 Housing competition

2017. / skice (mehanička olovka, markeri), maketa / sketches (mechanical pencil, markers), model / 68 x 98
cm (skice / sketches), 60 x 80 cm (maketa / model)



KAZUYO SEJIMA + RYUE NISHIZAWA

Kuća za sve u Miyatojimi, Tsukihama / Home for All in Miyatojima, Tsukihama

2014. / arhitektonski crtež / architectural drawing / A3



ÁLVARO SIZA VIEIRA

Crtež / Drawing

2020. / olovka / pencil / 20 x 29,5 cm



AVTORI: DEAN SKIRA, LORAN ŽIVIĆ

PROJEKT NAMA: LUMINAIRE - NIME - DOWNLIGHT

ŽANR: GRAFIKA

BRANJE: DEJTA LIGHT, BELGIJA

DEAN SKIRA, LORAN ŽIVIĆ

Luminaire - Nime - Downlight

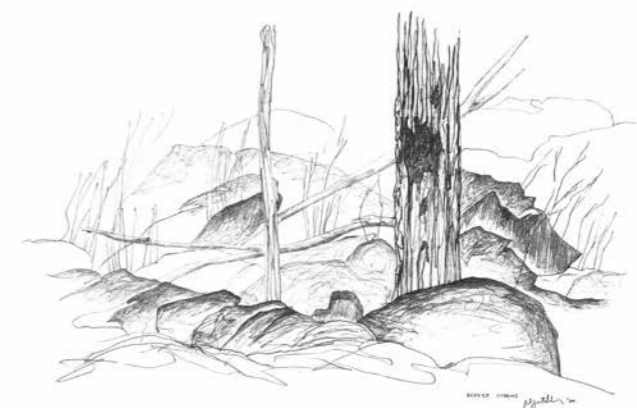
2020. / plakat / poster / 170 x 25 cm



DANKO STJEPANOVIĆ

AutoBreath TM; Edge of the Map

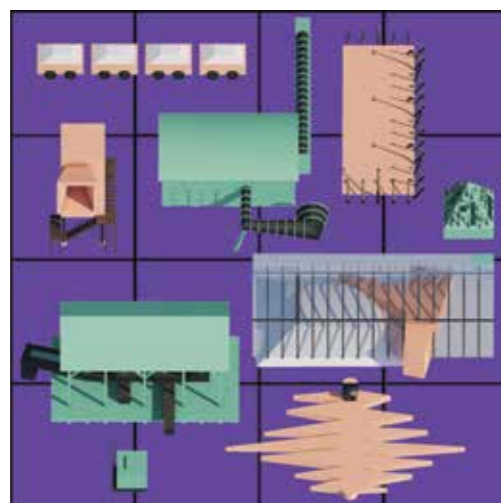
2020.; 2017. / digitalna fotografija / digital photograph / 80 x 53 cm; 40 x 30 cm



PETER STUTCHBURY

Desert Cyprus

2020. / grafitna olovka / graphite sketch / A4



IDIS TURATO, DORA SIPINA, MARTINA MATAIJA, IRENA MARKOVIĆ
Muzej Solana Nin – putovanje kroz vrijeme / Nin Saltworks – Journey Through Time Museum

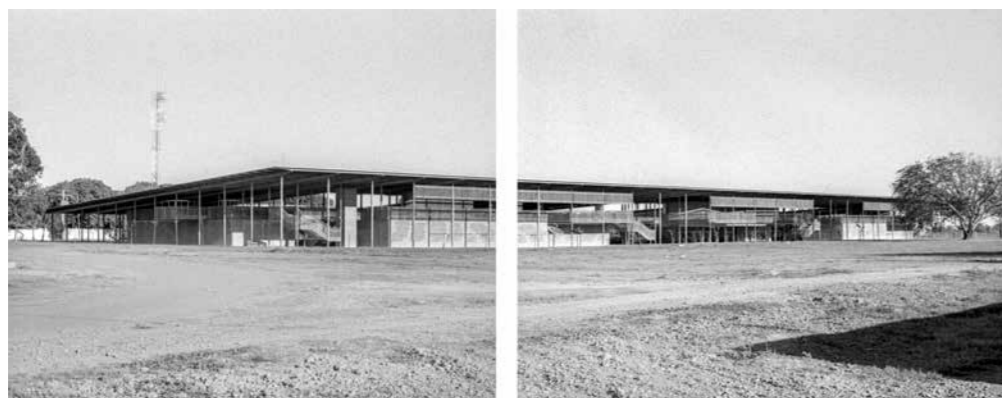
2020. / maketa / model / 84 x 59,5 cm



ZLATKO UGLJEN

Idejni projekt Kulturno-rekreativnog kompleksa Bijela tabija, Sarajevo / Preliminary design
of the Bijela tabija culture and recreation centre, Sarajevo

2005. / fotomontaža / photomontage / 98 x 68 cm



GUSTAVO UTRABO

Immeasurable Shadow

2018. / analogna fotografija / analog photo / 62 x 25,84 cm



LEBBEUS WOODS

Zagreb Free Zone

1991. / kolaž, kombinirana tehnika / collage, combined technique / 31,5 x 45 cm



ZAHA HADID ARCHITECTS

Argos Residences, Graz, Austrija / Argos Residences, Graz, Austria

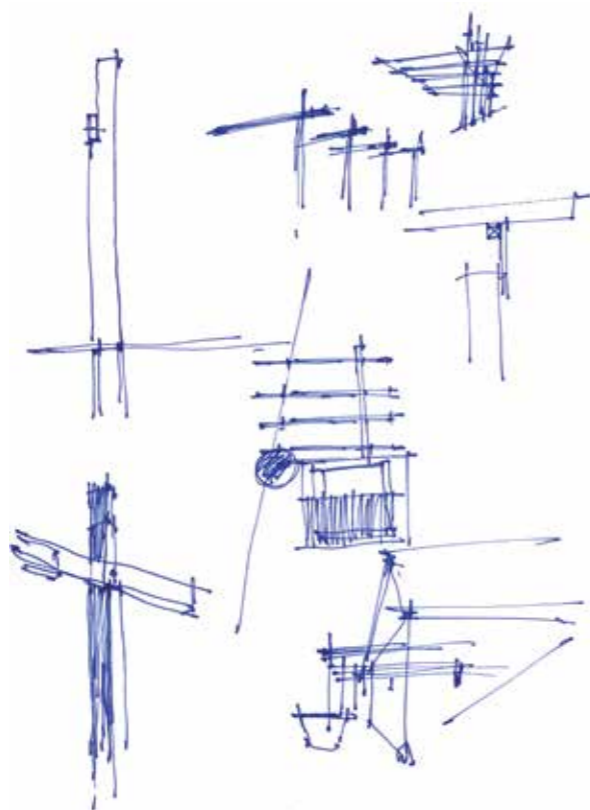
2020. / video / 1 min 35 s / fotografija: Ljubaznošću Hufton + Crow / photograph: Courtesy of Hufton + Crow



**MARUŠA ZOREC, UROŠ RUSTJA, ANA GOLMAJER, DANIJEL TEJIČ,
TADEJ BOLTA, MARK KORITNIK**

Uređenje glavnog trga u Novom Mestu / Design of the Novo Mesto main square

2018. / maketa (kapa, karton) / model (kapa, cardboard) / 70 x 100 cm



ROK ŽNIDARŠIČ I JERNEJA FISCHER KNAP

Kuća nasuprot sunca / House Across the Sun

2001. – 2009. / olovka i flomasteri na običnom ili skicen papiru / pencil and fineliners on drawing or sketch paper / A4, A3, 18 x 32 cm, 13 x 21 cm



3LHD

Karlovački slatkovodni akvarij i muzej rijeka, Karlovac, 2013. – 2016. / Karlovac Freshwater Aquarium and River Museum, Karlovac, 2013–2016

2015. / drvena maketa / wood model / 5 x 96 x 96 cm (maketa / model), 75 x 100 x 100 cm (čelični profil / steel profile)

IZLAGAČI

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Tadao Ando (Japan / Japan)

Artec Architekten (Austrija / Austria)

Bernardo Bader (Austrija / Austria)

Barclay & Crousse (Peru / Peru)

Nikola Bašić (Hrvatska / Croatia)

Boris Berc (Hrvatska / Croatia)

Bevk Perović arhitekti (Slovenija / Slovenia)

Ante Nikša Bilić (Hrvatska / Croatia)

Mario Botta (Švicarska / Switzerland)

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Peter Böhm (Njemačka / Germany)

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Alberto Campo Baeza (Španjolska / Spain)

Krešimir Damjanović (Hrvatska / Croatia)

Enota Architects (Slovenija / Slovenia)

Damir Fabijanić (Hrvatska / Croatia)

Nenad Fabijanić (Hrvatska / Croatia)

Sou Fujimoto (Japan / Japan)

Peter Gabrijelčič (Slovenija / Slovenia)

Sanja Galić Grozdanić i Igor Grozdanić (Bosna i Hercegovina / Bosnia and Herzegovina)

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Bernard Khoury (Libanon / Lebanon)

Mathias Klotz (Čile / Chile)

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Kengo Kuma (Japan / Japan)

Iva Letilović i Igor Pedišić (Hrvatska / Croatia)

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Winy Maas (Nizozemska / The Netherlands)

Francisco Mangado (Španjolska / Spain)

Davor Mateković (Hrvatska / Croatia)

Petar Mišković (Hrvatska / Croatia)

Rafael Moneo (Španjolska / Spain)

Glenn Murcutt (Australija / Australia)

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OFIS Architects (Slovenija / Slovenia)

Boris Podrecca (Austrija / Austria)

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Ivan Posavec (Hrvatska / Croatia)

Boonserm Premthada (Tajland / Thailand)

Smiljan Radić (Čile / Chile)

Radionica arhitekture (Hrvatska / Croatia)

RCR Arquitectes (Španjolska / Spain)

SADAR + VUGA (Slovenija / Slovenia)

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Peter Stutchbury (Australija / Australia)

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